

# MUSICAL COURIER.

A WEEKLY JOURNAL.

DEVOTED TO

MUSIC AND THE MUSIC TRADES.

VOL. VI.—NO. 9.

NEW YORK, WEDNESDAY, FEBRUARY 28, 1883.

WHOLE NO. 159.



HUBERT DE BLANCK.

# THE MUSICAL COURIER.

A WEEKLY PAPER

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage invariably in advance).  
Yearly, \$3.00; Single Copies, Ten Cents.

## RATES FOR ADVERTISING.

PER INCH.

Three Months.....	\$2.00	Nine Months.....	\$6.00
Six Months.....	4.00	Twelve Months.....	8.00

Advertisements for the current week must be handed in by 3 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, FEBRUARY 28, 1883.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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## IMPORTANT NOTICE.

Our Correspondents, Contributors and Contemporaries will please take notice that the Office of the "Musical Courier" is located at No. 25 East 14th street, New York.

WE understand that Mr. Rud. Aronson is no longer the manager of the Casino Sunday night concerts, but is receiving a salary as one of the conductors of the orchestra.

LIVERPOOL has what are termed "Ladies' Classical Chamber Concerts." The audiences are reported to be large and fashionable, and the programmes made up of the most sterling works. The name would lead one to infer that only ladies are entitled to admission. If this be so, then Liverpool must shelter a glorious number of the fair sex who love the highest and best in music. In this city chamber music concerts are making headway, and a few years will see them become really popular and financially successful. We see no reason why they should be confined in their scope by name or otherwise.

MUSIC publishers are forever warring with each other. They are like theatre managers in this country, who all claim to have the right to reproduce works that have proven successes in foreign lands. Escudier, the Paris publisher, acquired in 1853, from Ricordi of Milan, the rights to publish and sell the piano and vocal scores of Verdi's operas. Escudier, having afterward leased the Italian Theatre of Paris, produced therein several of Verdi's operas—among them "Ernani" and "Aida." In 1881 Ricordi charged Escudier with unjustly violating the rights of the author in several operas, and with selling orchestral parts and scores. Escudier, now dead, is represented by his heirs, and against them the Tribunal of Paris has decided, giving judgment for Ricordi, who is to be reimbursed for all unlawful sales and performances of Verdi's operas. It appears strange that so much misunderstanding everywhere exists with regard to authors' and publishers' rights.

## PERMANENT ORCHESTRAS.

HOW to establish and maintain a permanent orchestra in New York has always been a problem. Perhaps it will be years before it will be satisfactorily solved; but the musical future of the country is not so obscured that he who runs may not read it. It is a matter for surprise to us, though not to those well acquainted with musical affairs in Germany, how so many small cities possess a permanent orchestra. Members may come and members may go, but the orchestra goes on forever, which accounts for the perfect performances one hears everywhere in that land of great tone-poets.

The nearest approach to a permanent orchestra in London is in the succession of the evening Covent Garden prom-

enade concerts after the opera season is over. The present series of these concerts have just closed, having run through several months with good success.

With regard to establishing a permanent orchestra in New York, not much that is definite can be proposed. Mr. Abbey, at the head of the new Metropolitan Opera House, if he could be fortunate enough to secure the better part of the Philharmonic Orchestra, might eventually do much toward accomplishing the scheme. With short seasons of Italian, German and English opera, the fall, winter and early part of spring might be tided over, when the summer months could, doubtless, be profitably devoted to promenade concerts, with partly popular, partly classical programmes.

The fact that New York demands a permanent orchestra may well receive positive emphasis, for its benefit to music and musicians would be great. Of course, it must at once be admitted, that without admirable management no success could be attained, but that with it more perhaps than now appears possible might be accomplished. At least, a determined and well-planned effort on Mr. Abbey's part in this direction might yield excellent results.

It has always been acknowledged that in order to obtain the best work from complex bodies, continual association of their various parts is absolutely necessary. The most gifted conductor is unable to do himself or the composer justice with a miscellaneous orchestra—picked for the occasion here and there. Only patchwork can proceed from such patched-up organizations. Naturally enough a permanent orchestra could hardly number more than from sixty to seventy performers, but with such a corps of constantly well-drilled men, the most perfect interpretations of master-works would be possible.

Such an undertaking, would, of course, be serious and, at first, capital might have to be sunk in the trial; but the public support necessary to its success would no doubt be forthcoming if the matter were placed in the right hands. The manager must be both capable and responsible; the conductor, a man of the widest reputation. In such hands success might with some assurance be counted on.

## Personals.

CARLETON IN A ROYAL ROLE.—W. T. Carleton, the baritone, will shortly appear at the Casino as *Cervantes* in "The Queen's Lace Handkerchief." He will succeed Signor Perugini, who will then represent the rôle of the King.

BARTH IN ST. PETERSBURG.—Heinrich Barth, the pianist, recently met with a most enthusiastic reception at St. Petersburg, where he has been giving a series of piano recitals.

HONOR TO BARGIEL.—Woldemar Bargiel, the composer, has had the Red Order of the Eagle bestowed upon him by the Emperor of Germany.

A YOUNG AMERICAN'S SUCCESS.—Miss Harkness, a young American now in Paris, recently played a Rondo for violin, by Saint-Saëns. She is a *laureate* of the Paris Conservatory, and from reports is on the highway to success. She possesses a remarkable *staccato*.

MARIMON IN PARIS.—Mlle. Marimon, the well-known and talented prima donna, is now in Paris.

WELL RECEIVED IN PARIS.—Mme. Jaell, both as pianiste and composer, is now being well received in Paris. She is, no doubt, a remarkable artiste, in possession of singularly fine gifts.

MISS GLENN'S DEBUT.—A Miss Glenn has recently appeared in London with much success. Her vocalization is said to be superior to that of the average débutante.

HANDICAPPED BY A NAME.—A young lady vocalist, with the sweetly euphonious name of Thudichum, lately sang with marked ability at a London Saturday Popular Concert. Her musical future is likely to be an agreeable one, but how would such a name become a great star vocalist?

PIANOFORTE LITERATURE.—Mme. Viard-Louis's lectures in London on "the literature of the pianoforte" have attracted wide attention. Her remarks have been full of information, and have displayed acute judgment with great research.

"HAMLET" IN MADRID.—News comes from Madrid that Bianca Donadio has achieved a marked success there in Thomas's "Hamlet." The opera also seems to have proved successful.

WON BY A LONG-TITLED ESSAY.—The Academical Board of Trinity College, London, has awarded the gold medal annually offered for an essay on a musical subject to Miss Meloney Stephens, of St. Leonard-on-Sea, for her essay on "The Value to the Musician of a Knowledge of Modern Languages."

A RISING TENOR.—Mr. Lloyd is rapidly rising to a foremost place in England as a tenor singer.

GOUNOD'S ELECTION.—Gounod has been elected director of the French Institute for the year 1883.

BUSY BREAKSPEARE.—Eustace J. Breakspeare, of London, has been authorized by Prof. Heinrich Ehrich, of Berlin, to undertake the English translation of his recent work, entitled "Die Musik-Ästhetik," and Mr. Breakspeare is at the present time engaged upon a translation of Dr. Edward Hanslick's "Vom Musikalisch Schönen." No more competent writer could have been found to undertake these congenial tasks.

## THE RACONTEUR.

BROOKLYN deadheads received a black eye recently in the Academy of Music, and the altitudinous-toned stockholders may now explain a very serious charge. The indictment against them is that of giving their tickets to their domestics and coachmen, who bring to the auditorium perfumes not of Arabie the blest, but of the kitchen and stable. Crowding in the parquet, the motley crew flaunt their cheap John finery and bizarre manners in the faces of quiet, well-behaved people, and when the curtain has fallen on the first act they make a wild rush for the best seats in the house. This traditional practice, I am glad to see, has been sadly discouraged by Manager Holloman, at a performance of "The Merry War," in the Academy, by the Thalia Company. The peachy servant girl and the Apollonian footman were sent up-stairs to the dress circle where four rows of seats awaited their pleasure, and five hundred deadheads were kindly, but firmly, forbidden to block up the orchestra aisles and lie in covert for the first and second rows. These stockholders' tickets are fast becoming as much of a nuisance as the bill-board tickets of New York theatres. The enterprising boy about town knows all the cigar stores on Sixth avenue where a bill-board can be bought for a quarter, entitling the holder to a dollar's worth of admission. The secret will soon be the property of everybody, and the theatres will suffer in their pockets more than ever from the loss of possible patrons. Audiences also experience annoyance from the class of people who buy bill-boards, and who, under other circumstances, would never feel the sensation of sitting in the parquet. I would not malign the worthy people who invest in these tickets from economy, but they are few and far between. Many of these virtual deadheads are loud in talk and dress; they act as if they owned the theatre, and would be satisfied with nothing short of the earth. They make more trouble for the ushers than a woman with a babe in her arms, for she can be put out, but a brassy, cane-sucking deadhead cannot, so long as he doesn't commit a breach of the peace and simply makes himself a bore of very large calibre. I suppose the free-pass system will only be eradicated when human nature becomes angelic and the elevated railways model roads.

Lily Post advertises that she is the creator of the Queen in "The Queen's Lace Handkerchief." The New York lily has doubtless many admirers, but I was not aware that she had any divine attributes although she may be considered a divinity by a chosen few. I suppose she created the rôle in this city, but she is not the first who has ever appeared in it by an overwhelming majority. The Lily's smiles, as numerous as the leaves that strew the brooks of Vallambrosa, cannot atone for this little kalsomined fib. Don't sail under false colors, Lily. Better be a piratical maid-of-all-work, than pretend to be a queen.

Patti, I see, has been trying to snub the Administration. She could not accept an invitation to dinner at the White House, as she had to sing the next day, although the other members of the company graciously accepted it. Perverse Patti is making a mistake in trying to advertise her self-will in this way. Probably she wanted the dinner and the honor all to herself, and this accounts for the milk in the cocoanut. She was entertained recently by General Sherman under the protecting aegis of the White House, and her vain and giddy head was turned out of gear. She must have the whole porcine representative of the animal kingdom, or nothing at all, and when she visits Washington again the latter will undoubtedly be her portion. Puffed up with adulation and phenomenal success, Patti has grown arrogant and dictatorial and is losing many friends. She has for advisers dyspeptic Gallic cranks like Franchi, whose knowledge of American ways and sentiments is gathered from Parisian journals and English lampoons. These unfortunate shadows dog her footsteps night and day and instill into her receptive little mind that disregard for American opinion that has been revealed in her social defiance and her disregard of the best metropolitan criticism. Patti would better lie her away to her castle in Wales before her resplendent reputation is dimmed by unwomanly spite and personal strife and before somebody steals Nicolini.

John McCull intends to send two companies on the road shortly—the one at present playing at the Bijou Opera House and that engaged at the Casino. At the expiration of the French opera season at the Casino, which commences on March 12, the company now playing at the Bijou, or the principal members of it, will appear at the Casino in an entirely new work.

The German Emigrant House in New York received a substantial addition to its fund from the proceeds of a concert given at Steinway Hall on last Thursday evening. There was a large audience present and the entertainment was successful. The St. Matthew's Church choir, of Hoboken, sang some choruses, and the following performers took part: Misses Hattie Schell, Marie Lobeck, Martha Lobeck and Louise Hoeh; Messrs. Bergner, Charles Hill, Frederick Steins, August Wehner and F. Q. Dulcken.

A suit has been tried in the Brooklyn City Court before Judge Reynolds brought by Miss Emma Barr, the organist of the Church of the Pilgrims, against Nicholas Espenscheid, Jr., to recover \$25,000 for injuries sustained on the morning of June 7, 1882. Plaintiff was attempting to cross Clinton street, when she was knocked down by a horse ridden by defendant. On the witness stand plaintiff testified that she still felt the effects of the injuries she sustained. Her playing on the organ was not as good as previously. The defendant claimed that the occurrence was purely accidental.

## Music in Boston.

THERE is a musical atmosphere about Boston that is really unique of its kind, and cannot be found in any other city of this vast country. It surrounds everybody and everything, and for the first time in our life we understand the sense of the words "music in the air." If it is in itself astonishing that such a vast number of musicians of the first rank, among whom we may mention Sherwood, Henschel, Baermann, Maas, Zerrahn, Bendix, Lang, Petersilea, Perabo and many others should live in a place of not one-half the dimension or population of New York or Brooklyn, how much more astonishing is it to note that all these artists, in spite of foreign attractions like Josef or Neupert, appear constantly before the public in highly successful concerts and are the busiest of the busy in teaching, and that, too, at prices averaging far above what New York teachers could earn, even if their average merit were equal to that of the gentlemen mentioned, which we doubt. This high compliment which we deservedly and unreservedly bestow on the main teaching power of Boston, also reflects credit on the general culture and discriminating musical faculty of the inhabitants. Indeed, it needs must be an object of wonder to the musical stranger to see young ladies of all social classes wander about the streets with large music maps or rolls under their arms. To see them attend concerts with full scores of the works to be performed. To hear them utter intelligent and able criticisms, such as we do not always read in our New York contemporaries,\* and even to extend their attention so closely and strictly to music as to become somewhat oblivious of that ever foremost art in the feminine mind, the art of dressing. For it was a noticeable fact that the female part of the audiences we saw at different concerts was not quite as stylishly or fashionably attired as their lovely New York sisters, although we would not dare to say that their garments were not as expensive or good, for we had no occasion to examine them so closely.

If such is the general impression we received from observation of persons and things connected with musical everyday life of Boston, our admiration was still more excited by the performances we had the good fortune to attend there last week. We will take up the thread of criticism which our esteemed correspondent, Dr. Louis Maas, with wonted modesty, dropped at the moment when he ought to have spoken of his own merits as a performer. These he took occasion to exhibit in the last of his pianoforte recitals, given at Horticultural Hall on Tuesday evening. The spacious and tastefully adorned concert room held about a thousand listeners, mostly of the fair sex. The programme for this last recital consisted of the following works:

Nocturne, F sharp major, op. 15, No. 2.....	
Scherzo in B flat minor.....	
Two Mazurkas in B flat major.....	
Valse in F major.....	
Sonata in G minor.....	Schumann
Two Impromptus in A minor and B flat major.....	
Valse Allemagne.....	Maas
Marche Hongroise in E minor.....	
Waldecksche.....	
Au bord d'une Source.....	Liszt
Faust Fantasia.....	

It will be seen at a glance that this array of modern pianoforte music needs for its successful interpretation a considerable amount of pianistic and musicianly ability. Dr. Louis Maas possesses both to a remarkably high degree, and his rendering, therefore, of the above programme was truly enjoyable. His technique is evenly developed throughout and allows him to play with absolute surety. His memory is remarkable; his touch is good, but more refined than powerful, and his phrasing everywhere shows the cultivated musician. Especially commendable were the performances of the Chopin Scherzo and Valse; also of the Scherzo from Schumann's fine Sonata and of his own compositions. The latter, without having special claims to originality of invention, are well and effectively written and deserve praise for artistic handling of the themes. In the "Faust" Fantasia Dr. Maas brought an inlaid cadenza of his own, which is remarkably well suited and of good effect.

We listened on Wednesday night to the fifth season concert of the Boston Philharmonic Society, under the conductorship of that excellent musician, Carl Zerrahn. Music Hall, a large building of excellent acoustic qualities that boasts a fine organ and a beautiful statue of Beethoven, was well filled with a discriminating audience of about 2,000 people. The orchestra numbers about sixty, and is a satisfactory one as far as the strings are concerned; the wood-wind, however, seems to be rather roughly composed, and in Goldmark's "Ländliche Hochzeit" Symphony, which formed the main orchestral number of the programme, this defect was so painfully perceptible that one might have been led to believe that the Boston musicians' love for realistic truth of performance had carried them to the point of giving some genuine "Bauer-Musik," an effect which lies outside of the limits of what is artistically beautiful.

The other orchestral numbers were Schumann's beautiful "Genoveva" Overture, extremely well played and with a certain dash of *tempo* that pleased us very much. Lastly, an arrangement by Müller-Berghaus, of Rubinstein's elegant "Valse Caprice" for piano. The orchestration, with its unlimited use of the percussion instruments, was evidently not intended for performance in symphony, but in promenade or open air concerts. On the whole, we found Mr. Zerrahn's readings highly intelligent and his conducting quiet and sure. He has, however, one grave fault, that is, the retarding while conducting a *crescendo*—by-the-by, just the reverse of Theodore Thomas's habit, who always hurries a little in *crescendo* passages. In this instance,

\* To see and listen to their compositions—yes, verily genuine female compositions, full of lovely, if somewhat Mendelssohnian invention and free from those "consecutive fifths in extreme parts" so obnoxious to Nicholl and Archer.

Mr. Zerrahn's leading of the orchestra accompaniment to Beethoven's "Emperor" Concerto somewhat marred the ensemble, as in all *crescendos* the orchestra was a little behind the player. The latter was our excellent pianist, Mr. Edmund Neupert, whom we heard on this occasion for the first time in a work by Beethoven. His conception of the broadest and noblest of the master's piano-forte works was powerful and imposing. His phrasing showed disdain for any striving after effect, and he played as Beethoven should be played, with depth and concentration of thought. His tone and touch, always broad and strong, were well adapted to the interpretation of the E flat Concerto and his brilliant technique did not falter throughout the whole performance. The only thing we wondered at was that Mr. Neupert played from notes instead of from memory, as he did with all his previous selections and also with the Liszt "Don Giovanni" Fantasia, which show and difficult but rather trashy virtuoso piece elicited an outburst of enthusiastic applause from an otherwise apparently reserved audience.

Through the courtesy of Mr. George Henschel, the conductor of the Boston Symphony Society, we had the pleasure of listening, on Thursday evening, to one of the private rehearsals of that orchestral body, in which we recognized many personal old friends. Here, also, the strings (among whom we noticed Bern. Listemann, Leopold Lichtenberg and Carl Loefler on the first violin; Wilhelm Mueller and Ernst Jonas on the 'cello, and Manoli on the contrebass) are the most proficient part of the organization, but the woodwind and brass are also highly acceptable and the whole forms an orchestra of which Boston may well be proud. We heard under Mr. Henschel's baton two movements of Beethoven's A major Symphony, the "Fidelio" Overture, Weber's "Jubel" Overture and a new Slavonic march in B flat minor, by Peter Tschaikowsky, which is a highly interesting, if somewhat noisy, composition. As one can best appreciate an artist in his studio, so one also has the best chances for fairly judging a conductor when rehearsing; and let us here say at once that we were rather well pleased with Mr. Henschel's efforts in this direction. He evidently is a true artist, and in this capacity has done excellently. His orchestra plays with a good ensemble, in good tune, and follows the conductor's intentions. That the latter are so far concentrated mainly on obtaining the above results and a correct reading of the score, instead of refined working out of detail, seems to us to be the natural result of the newness of the organization and of Mr. Henschel's not very great experience in conducting. As both these drawbacks diminish with every day, we do not see why highly gratifying artistic results should not ultimately be attained.

One person and one thing we must not forget before closing our Boston recollections. The person is Mr. William H. Sherwood, one of the most genial men and artists and one of the most accomplished pianists and teachers we ever met. Although we had no chance to hear Mr. Sherwood publicly, his private musical séances at his elegantly furnished teaching rooms on Tremont street, were highly gratifying. Mr. Sherwood's influence is evidently very great and good. He is continually seen at concerts surrounded by a swarm of enthusiastic pupils and admirers, and as one of the latter we enrolled ourselves unconditionally. He plays with elegance and refinement, and his conception is truly poetic. We also heard him perform some of his new compositions, which are strikingly original and of excellent *Klaviersatz*. Last, but not least, was the magnificent Miller grand piano, which we heard used by Maas, Neupert and Sherwood, and which in all instances, although subjected to four entirely different touches (including our own), and in the case of Neupert to the most trying tests, astonished us through the sonority, richness, power and nobility of its tone-qualities and the evenness and easy response of its action. Much had been said to us concerning the excellent qualities of this renowned Boston piano, but we must acknowledge that even our high-string expectations in regard to the instrument were surpassed. We can unhesitatingly state that the Miller grand piano for its tone, touch and artistic workmanship is entitled to the high rank it occupies as a musical instrument.

## Hubert de Blanck.

Mr. Hubert de Blanck, born at Utrecht, Holland, June 14, 1856, received his first music lessons when almost a child, at the Conservatory of Liege, Belgium, and obtained the first prize in 1868, but was obliged to leave his studies to accompany his sister, Anna de Blanck, the violiniste, on an extended concert tour. In 1871 he resumed his studies at Cologne, and in 1875 was made musical director of the Eldorado Theatre, at Warsaw, Russia. In 1878, M. de Blanck became acquainted with M. Dengremont, the violinist, with whom he subsequently gave concerts throughout Europe, North and South America, and lastly in New York, where he has taken up his residence.

About Mr. de Blanck's pianistic and musicianly qualities the *Neue Berliner Musikzeitung*, of January 1, 1880, says: "As a solo pianist and accompanist Mr. Hubert de Blanck made his debut with us. The young pianist merits high praise. His touch lacks neither tenderness nor power; his conception is good, and that he is a thorough musician was demonstrated by the excellent manner in which he played for Master Dengremont the accompaniment to Mendelssohn's E minor Concerto. De Blanck received more abundant and warmer applause than is generally bestowed by our usually reserved public."

The Dresden *Journal*, of January 22, 1880, says: "The young pianist, Mr. Hubert de Blanck, who played at the Court concert of yesterday, was honored by His Majesty the King, who sent him a diamond ring."

Many other flattering criticisms from Germany are in the possession of Mr. de Blanck, but limited space prevents our publishing them.

## PERFORMANCES.

## The New York Philharmonic Club.

THE New York Philharmonic Club is now in its fifth season, which speaks well for the organization. The fourth concert of the present season was given in Chickering Hall, on Tuesday evening, February 20, and brought forth an interesting programme. The opening number was Rheinberger's Quartet in E flat, op. 38, for piano and strings. S. B. Mills at the piano exhibited his usual excellent qualities of accuracy, judgment and intelligent idea of legitimate effect. His playing throughout the quartet blended well with the other instruments, which, it may at once be said, were very efficiently handled. The composition is of that interesting and polished character for which Rheinberger has become famous, and made a favorable impression upon cultivated hearers. hearty applause was accorded the performers at its conclusion, all of which was well merited. Mr. Arnold led with precision. The other concerted number was Dvorak's Quartet in E flat, op. 51, recently performed by the Standard Quartet Club. It was admirably given by Mr. Arnold and his coadjutors, especially the second and third movements—Romanze and Elegie.

Mr. Mills played as solos a new étude, op. 15, No. 1, of his own composition and a Schubert-Liszt "Valse Caprice." The study is founded on a taking melody in the left hand, with an original arpeggio accompaniment for the right. He was encored, and gave Schumann's "Des Abends." Perhaps in the *forte* passages his touch appeared a trifle hard, but it was velvety in the softer phrases, and displayed the singing-tone quality of the instrument to the best advantage. Mrs. Adolf Hartdegen made a popular success as a vocalist in several well interpreted selections, among them being Wagner's "Schlaf Holdes Kind," Lassen's "Du Meiner Seele Schönster Traum," and Becker's "Spring Time." She had to reappear and sing again, besides being called out several times. The concert was in every way enjoyable. A large audience was in attendance.

## Hubert De Blanck's Private Matinee.

THE private matinee given by Hubert De Blanck in Steinway Hall, on last Wednesday, was well attended. The programme was selected with care and displayed the taste of the concert-giver. The opening number was a piano trio, op. 32, by Benjamin Godard, executed in New York for the first time. Mr. Blanck had as assistants the capable artists: Sam Franko, violin, and Emil Schenck, violoncello. The first movement, *allegro*, is more labored than interesting, while the "Tempo di Minuetto," *moderato*, although pleasing and skillfully written, is more like a scherzo or rustic dance than what the title leads one to expect. The *andante quasi adagio* is well planned and contains a number of beautiful imitative phrases, all set off to the best advantage.

The latest movement *allegro vivace* is very effective, but lacking in sustained interest.

Mrs. Helen M. Burton was the vocalist of the afternoon, but she failed to create much of an impression in her selections. She sings from the throat, and could well afford to put more life into her interpretations. Mr. Franko played his violin solo with much brilliancy, and was duly applauded thereto. Mr. Schenck also gave his selections in a delightful manner, displaying much grace and expression. Mr. Blanck performed a number of pieces besides taking part in the Godard Trio, in all of which he exhibited a brilliant and well developed technique, but also a tendency to force the tone of the instrument in fortissimo passages. An "Andante" from Grieg's op. 7, was peculiar as well as interesting. Saint-Saëns' "Mazurka," op. 24, was admirably played, but the well-known Chopin Etude in C minor was taken too quickly to be done full justice to. Mr. Blanck's three compositions deserve high praise, and exhibited him in a very favorable light as a composer. They were played with great success. Liszt's "Faust Walzer" brought the matinee to a close, which served to enhance Mr. Blanck's reputation as a gifted pianist and musician.

## S. B. Mills's Concert.

M. R. S. B. MILLS gave a Soiree Musicale at Steinway Hall last Saturday night. The audience was large and fashionable, evidently made up to a great extent by this eminent teacher's large *clientèle*. We also noticed a good contingent of his colleagues, with whom Mr. Mills is on a general good footing.

The programme was very varied although consisting exclusively of modern compositions. Mr. Mills played with Mr. Fred. Bergner, the well-known 'cellist, Rubinstein's great sonata in D major, op. 18, for 'cello and piano. Both artists were at their best and succeeded in giving an excellent rendering of the difficult work, although in the case of Mr. Bergner it must be admitted, that in the slower movement his tone in consequence of too much *tremolo* was unsteady and whining. Of the other assistance at this concert, Mr. Franz Remmertz, the favorite baritone, deserves the foremost mention. He sang Schumann's "Evening Song," Rubinstein's "Asra" and Schubert's "Frühlingsglaube" with excellent voice and delivery, and was heartily applauded. A new tenor, Fred. Guild, is we understand a *dilettante*, and as such has the right of lenient treatment; he has a small but rather sweet voice which, however, as yet he knows not how to use. His selections were Schubert's "Erl-King," which was a trifle too ambitious, and a charming new "love-song," by Ferd. Dulcken, who officiated as accompanist in his usual faultless and unobtrusive musicianly way.

Before speaking about Mr. Mills, a word of praise is due to

him as a teacher for the excellent playing of a very young lady, Miss Theresa Heilner, one of his pupils, with whom he gave Saint-Saëns' rather elaborate variations for two pianos on a theme from the E flat Sonata, op. 31, of Beethoven. The young lady played with well-developed technique and in a graceful, unstudied manner, and if she could be made to understand that it sounds better to lift up the foot from the loud pedal between the dominant seventh chord and the tonic, her performances might in time be highly enjoyable.

Mr. Mills excelled in the following interesting pieces:

Two new concert-études in C sharp minor and B flat minor.....	Mills
Suite de Vienne-Valse.....	Schubert-Liszt
"In der Nacht.".....	
Intermezzo in B minor.....	Schumann
Berceuse.....	
Etude in G flat, op. 10, No. 5.....	Chopin
Polonaise in C minor.....	Brandeis
Valse Caprice in C major.....	Strauss-Tausig

With Mr. Mills's well-known and well-established reputation as a masterly performer, it is scarcely necessary to assert that he played with brilliant technique and a beautiful, rich tone and touch, and thoroughly artistic conception, which latter was best shown in Mr. Fred. Brandeis's new Polonaise. This is a work of considerable scope, requiring power and enthusiasm for such a successful rendering as Mr. Mills gave it Saturday night. The ideas are original and well worked out; especially fine is the Episode, in A flat, which sounds decidedly Schumannesque.

#### Grand Conservatory of Music.

THE ninety-fourth entertainment of the Grand Conservatory of Music, under the direction of E. Eberhard, was given on Saturday afternoon. Heinrich Wienskowitz played various piano selections, among them the Wagner-Liszt "Tannhäuser" March and Chopin's scherzo in B flat minor. He was quite successful in his interpretations. Miss Fanny Robinson sang a selection by Donizetti, and two songs by Mr. Hackl, a teacher of the Conservatory. Carl Lanzer played De Beriot's "Concerto Militaire" on the violin and was much applauded for his effort. The entertainment was a pleasant one.

#### The Boston Ideals.

THE antipodes of heaven are paved with good intentions, runs the saying, and the Boston Ideal Company undoubtedly means well. It is too ambitious, however, in name and fact. It is a pretty fair company, but not the best in this operatic community by any means. Its acting savors too much of church choir propriety and clerical starchiness, and lacks the hearty abandon that characterizes a competent operatic troupe. Sublime audacity alone could have permitted the English performance of Mozart's "Nozze di Figaro," in the Fifth Avenue Theatre, by singers who are as ill-adapted in temperament to its rendition as New Zealanders describe the tropics.

"The Pirates" is the best thing the company has done, and then comes "Patience," in which Mr. Barnabee, with his dry, quizzical humor, was an entertaining spectacle. So was Miss Lizzie Burton, as was evinced by the rapturous attention paid her by the front rows, on which the clerical looking gentlemen were sitting and shocking themselves.

Mr. Whitney has done himself justice during this engagement, as well as Miss Phillips, but Miss Stone, although singing well at times, marred her songs by faulty intonation. The company deserves good houses for the rest of the week, but to call it ideal is a bit of facial development about the size of a mansard roof.

#### "Micaela" at the Standard.

ECOCQ'S new operetta received an acceptable interpretation Monday evening at the Standard Theatre. Miss Marie Conron was evidently indisposed, but sang and acted the title rôle with ease and grace, and George Sweet was an admirable *Gaelan*. The operetta is richly set and costumed, which, however, does not alone make it the most interesting work in the world.

#### Sunday Concert at the Cosmopolitan Theatre.

THE first Sunday night concert of the season at the Cosmopolitan Theatre was given on February 25, and was in every way a success. Cappa's Seventh Regiment band played a number of fine selections in admirable style, among them Gomez's overture to "Il Guarany" (first time), a Liszt "Hungarian Rhapsodie," Wagner's "Ride of the Valkyries," and Meyerbeer's "Fackeltanz," No. 4. Emma Juch, the popular soprano, sang the "Bolero," from Verdi's "Sicilian Vespers," and other pieces. She met with a pronounced success. Mrs. Zelda Seguin-Wallace was also well received in Sullivan's ballad, "Will he come," and Gounod's "There is a green hill far away." She was applauded as an old favorite deserved to be. Fred Harvey made a hit, as did also Mr. Lax with his flute solo. Miss Adele Margulies deserved high praise for her piano performances. Next Sunday there will be another one with excellent attractions.

The Sunday Concert at the Casino was well attended. The orchestra played as usual and the soloists were: Mme. Madeline Schiller, pianiste, Mlle. Paolo Rossini, soprano, Mrs. Mathilde Ellison, alto, Signor Clodio, tenor, Mr. Carlton, baritone, and Mr. Levy, cornet.

—Mme. Adelina Patti arrived in this city from Washington on Monday afternoon and went to her old quarters at the Windsor Hotel. She left yesterday for Boston, where she is to sing this evening.

#### Organ Recitals.

THE second free organ recital by T. N. Penfield was given in St. George's Church on last Thursday afternoon. Mr. Penfield played well written but rather dry "Fantasie and Fugue" in A minor, by E. F. Richter; Lux's fantasie on "O Sanctissima;" Bach's "Toccata" in F; Guilmant's "Meditation and Caprice," op. 20; Schumann's "Novelette" in F (transcribed for the organ by the performer); and fragments of the "Adagio and Finale" of Beethoven's Ninth Symphony, arranged by Batiste. The Schumann "Novelette" was performed with better success than was to be expected from the character and scope of the work. It was well registered. After this, we liked Lux's fantasie, then Guilmant's "Meditation." The Richter and Bach compositions lacked clearness, and must have been somewhat unintelligible to those who were not familiar with them. The "Caprice" and "Ninth Symphony" selections were hardly so well interpreted as might have been looked for from Mr. Penfield's generally excellent execution.

D. H. Middendorff, a tenor singer, gave his selection in a rather dreary style. One of the most enjoyable numbers on the programme was Rossini's "Cujus Animam," transcribed for trombone and organ, by Franz Liszt. Mr. Cappa, the leader of the seventh regiment band, played the trombone part in an eminently satisfactory manner, producing a beautiful tone with the instrument, and playing with marked taste and expression.

On the same afternoon, Mr. and Miss Morgan's second organ and harp recital took place in Chickering Hall, with the assistance of the usual vocalist.

#### Carter and Archer Recitals.

M. R. HENRY CARTER commenced his series of organ recitals at Plymouth Church, Brooklyn, on last Saturday afternoon. A very large audience was present to greet the able and esteemed organist. His programme was of excellent proportions, and embraced among other pieces Beethoven's overture to "Egmont," a sonata by Volckmar, and a toccata by Bach. Mr. Carter's playing throughout the recital was of a high order. Mrs. Emma Dexter was the vocalist.

Mr. Frederic Archer's regular matinee occurred on last Monday. It was naively termed the tenth matinee, but as the preceding one was only the fifth, the public must have indulged in a kind of Rip Van Winkle sleep for four weeks, during which time the sixth, seventh, eighth and ninth matinees must have taken place. The would-be prestige gained by this novel action is of a somewhat questionable sort. The programme was not so interesting as some of the preceding. Mr. Lauzer's violin playing is very meretricious and unsatisfactory to accompany. Mr. C. Hollingsworth sang two selections in a style that proved him to be a veritable amateur, with poor voice and style. Miss Lena Little gave her selections by Grieg with expression and taste, but her constant use of the tremolo detracted from an otherwise enjoyable performance. Mr. Archer played various selections in various styles. Both the first and last movement of Mendelssohn's first Sonata in F minor were blurred sufficiently to render the music uninteresting to all who did not have some knowledge of it. The Beethoven selection from the "Septuor" was a success, as well as the lovely first movement from Mendelssohn's string Quintet in A major. Egghard's "Marche Cosaque" pleased the groundlings, who, of course, needed it performed twice to give them an appetite for their coming dinner. The *Larghetto* from Mozart's ninth Quintet was well interpreted, but the Prelude and Fugue in A minor, by Bach, was disappointing, especially the Fugue. Auber's overture, "Le Philtre," brought the matinee to a rather dull close, for it is one of the composer's least interesting works. Next Monday the twentieth matinee will take place.

#### FOREIGN NEWS.

.... Sarasate has been playing at Warsaw.

.... Etelka Gerster at present sings at Kieff, where she receives 1,400 rubles per evening.

.... Mary Krebs, who has been playing in Petersburg and Moscow, has now gone to London.

.... Ad. Fischer, the cellist, well-remembered in New York, has been concertizing with great success in Holland.

.... Boito has left Brussels and via Paris has gone to Madrid where he will also conduct the performances of his "Mefistofele."

.... Carl Heyman, the renowned pianist, has left Switzerland for Italy, where he intends to recuperate and then resume his artistic career with the beginning of next season.

.... Mrs. Amalia Joachim has gone to Russia, and will sing in two concerts at St. Petersburg conducted by Rubinstein, and in one of the concerts of the Russian Society for Music at Moscow, under the conductorship of Erdmannsdoerfer.

.... Joseph Joachim played in Brussels at the *Cercle artistique et littéraire*, giving Tartini's so-called "Devil's" sonata, an adagio, by Spohr, the G major sonata by Brahms (with Zaremba at the piano), compositions by Bach and a capriccio by Paganini.

.... The next lectures of the London College of Organists will be a course of four by Prof. G. A. Macfarren, on Bach's "24 Preludes and Fugues," a work of later date than the immortal "48." Windyer Clarke will play the pianoforte illustrations. The course will be delivered on four successive Tuesdays, which began on February 20, at the Holborn Town Hall.

#### HOME NEWS.

—Mr. David Bimberg, the violinist, will give a concert at Odd Fellows' Hall, Hoboken, on Thursday evening.

—Mlle. Cornalba, the *première danseuse*, contributes a large share of the evening's entertainment at Booth's Theatre.

—Her Majesty's Opera Company opened a brief season of Italian Opera at the Boston Theatre on Monday evening last.

—"Patience" will be continued at the Philadelphia Arch Street Opera House for this week, when it will be withdrawn to make room for "The Merry War," which will be brought out by Mahn's Comic Opera Company.

—A concert in aid of the Central Young Men's Christian Association was given on last Monday evening, in Parepa Hall, at Eighty-sixth street and Third avenue. Miss Emma Howe, soprano; Mrs. Florence Rice-Knox, contralto, and Tom Bullock, tenor, were the vocalists.

—The spring season of Italian opera at the Academy of Music will open on Monday evening March 12, with "Faust," which will be given with Mme. Albani and Mme. Scalchi. Mme. Adelina Patti will make her reappearance on the 14th prox. in "Linda di Chamounix." The season will consist of fifteen nights. The company now embraces a strong trio—Mmes. Patti, Albani, Scalchi, with an attractive repertoire. Colonel Mapleson may well look for a prosperous season. He proposes to produce as special features "L'Etoile du Nord," with Mme. Patti as *Caterina*; "The Flying Dutchman," with Mme. Albani; Boito's "Mefistofele," with Mme. Albani, Mme. Scalchi and Signor Mierzwinski, and, "should the time permit," Gounod's "Romeo e Giulietta," with Mme. Patti.

—D'Oyly Carte arrived here on Monday morning by the steamer Alaska. Mr. Carte has made no definite plans for next season in New York; all depends on the run of "Iolanthe" at the London Savoy Theatre. It is still doing a immense business there, but if it is found during the summer that a new opera is required there, Gilbert and Sullivan will contribute a new work for the autumn, which would certainly be produced in New York. He does not intend to have another season here until he brings out a new Gilbert and Sullivan opera. Mr. Carte has recently made a contract with Gilbert and Sullivan which gives him the right in all of their works, past, present and future, for five years, Mr. Carte agreeing throughout that period to keep the Savoy Theatre open for their works exclusively. Mr. Carte's lecturing enterprises have been very successful, Oscar Wilde's tour having been exceedingly profitable. Mr. Carte is endeavoring to secure Matthew Arnold for a lecturing tour in this country, and he thinks it quite possible that Mr. Arnold will come out next autumn.

#### Performances of the Coming Week.

WEDNESDAY AFTERNOON, February 28.—"Iolanthe," by Collier Rice's Opera Company, at the Academy of Music, Williamsburg. Jerome Hopkins's "Taffy," at the Windsor Theatre. "The Pirates of Penzance" at the Fifth Avenue Theatre, produced by the Boston Ideal Opera Company.

WEDNESDAY EVENING, February 28.—"The Mascot" at the Fifth Avenue Theatre,

THURSDAY AFTERNOON, March 1.—"The Queen's Lace Handkerchief" at the Casino, for the benefit of the sufferers by the Western floods. Lecocq's "Heart and Hand" at the Bijou Opera House for the same benevolent purpose. Mr. and Miss Morgan's third organ and harp recital at Chickering Hall.

THURSDAY EVENING, March 1.—"Patience" at the Fifth Avenue Theatre.

FRIDAY AFTERNOON, March 2.—Gounod's "Redemption" at the Brooklyn Academy of Music, given by the Brooklyn Philharmonic Society, under the leadership of Theodore Thomas.

FRIDAY EVENING, March 2.—"The Countess Dubarry" at the Thalia Theatre. "Pirates of Penzance" at the Fifth Avenue Theatre.

SATURDAY MATINEE, March 3.—"Patience," at the Fifth Avenue Theatre.

SATURDAY EVENING, March 3.—Gounod's "Redemption" at the Brooklyn Academy of Music. Brooklyn Philharmonic Society concert. "Countess Dubarry" at the Thalia Theatre. The Stock Exchange Glee Club concert in Chickering Hall. Concert in aid of the deaf mutes in Steinway Hall. A light opera at the Fifth Avenue Theatre.

SUNDAY EVENING, March 4.—Concerts at the Cosmopolitan Theatre, the Casino and Koster & Bial's Concerts Hall.

MONDAY AFTERNOON, March 5.—Frederic Archer's Seventh Organ Recital in Chickering Hall.

MONDAY EVENING, March 5.—A "Charity Concert" in Chickering Hall. Wagner Memorial Concert in the Academy of Music, under the direction of Dr. Damrosch. First performance anywhere of Mr. Gunther's musical comedy "The Dime Novel," at the Bijou Opera House.

TUESDAY AFTERNOON, March 6.—The Third Public Rehearsal of the Oratorio Society.

EVERY EVENING THIS WEEK.—"Heart and Hand" at the Bijou Opera House. "Iolanthe" at the Williamsburg Academy of Music.

EVERY EVENING.—"Micaela" at the Standard Theatre. "The Queen's Lace Handkerchief" at the Casino. "Iolanthe" at the Fifth Avenue Theatre.

**Boston Correspondence.**

BOSTON, February 22.

**A**S I have already stated in last week's letter, the programme of the concert of the Boston Symphony Orchestra for last Saturday, was changed, so as to form a memorial programme in honor of Richard Wagner. It was the twentieth concert of this season, and the numbers rendered were:

Prelude.....	"Tristan."
Lohengrin's Legend and Farewell.....	"Lohengrin."
Siegfried Idyl.....	"Tannhäuser."
Elizabeth's Greeting to the Hall of Song.....	"Tannhäuser."
Introduction to and Pogner's Address from "The Mastersingers of Nuremberg."	"Parsifal."
Prelude.....	"Götterdämmerung."
Scena and Aria, "Oberon".....	Weber
Death March.....	

The orchestral work was throughout very rough and with little finish to it. The introduction to the "Mastersingers" and the prelude to "Tristan" went best, although to the musician who, like myself, has heard all of the above works ("Parsifal" excepted) over and over again in Germany, it is a matter for regret to see how Mr. Henschel often passes over the finest passages without attaching any meaning to them whatever, producing thereby the same effect as when an actor declaims a very fine passage in a parrot-like manner, speaking the words, to be sure, but without evidently understanding their value or their meaning. For example, in the introduction to the "Mastersingers," after the first twenty-six bars, a sudden change, not alone in the key, but also in the whole orchestral coloring, introduces the first indication of the "Preislied" melody, which afterward goes through the whole opera. This passage has to be played *mit Ausdruck* (expressive) and *sehr ruhig* (very quiet), to bring out properly its beauties and the contrast to the preceding twenty-six bars. At the concert last Saturday, nothing in the playing of the orchestra indicated to the intelligent listener that the conductor understood the meaning of this passage. The worst performance of the evening was, however, that of the "Death March," from the "Götterdämmerung." I heard this piece when it was first played at Bayreuth under Wagner's supervision, and have since heard it often by the best orchestras in Germany, but I almost failed to recognize it here, so distorted and unintelligible was its rendering. This "Funeral March" is not one after the common pattern, but is a grandly and originally conceived musical composition. The situation in the opera is the following: Siegfried, having been out hunting with Hagen and King Gunther and his followers, is now resting in the woods on the banks of the Rhine, recounting to them some of his adventures. Hagen, who has conspired to kill Siegfried, suddenly plunges his spear into his back and he expires in a few moments. Hereupon, the followers forming a litter with their spears, bear the dead Siegfried slowly to the castle of Gunther, accompanied by the latter who is grief stricken at the sudden death of Siegfried. It is during this procession, that the orchestra plays the "Death March," and it is the intention of the composer to let the life of Siegfried, who is thus slowly borne away, pass once more in review, as it were, before the listener, which he attains by introducing one after another different motives illustrating different episodes in Siegfried's life, and which are worked in together with the march theme proper. It is as I say, grandly conceived, and the effect from the stage is overpowering. It is, of course, no easy task for a conductor to reproduce such a work, especially to properly bring out those different episodes; and Mr. Henschel utterly failed therein, jumbling one motive into the other without any sense or meaning, making the whole thereby an uninteresting nothing.

It is not pleasant to have to pick flaws like this; but no service is rendered the public by saying this or that was "excellent" or "bad," which anybody, according to prejudice, can say of a musical performance without being able to give any reasons for saying so. It is high time that musical criticism in this country should be criticism more than in name. The leading papers of America should learn to appreciate its beneficial influence which they could exert on the musical education of the people, if they would engage competent men to write in their musical columns, and not think that any reporter is good enough to write so-called "musical criticisms."

The soloists at the concert in question were Mme. Gabriella Boema, who sang the selection from "Tannhäuser," and the aria, "Ocean, thou mighty monster," from "Oberon." She has a powerful voice, and sings musically and with much dramatic force, although a frequent tremolo did much to mar the enjoyment of

her otherwise excellent singing. Mr. Charles Adams sang the "Lohengrin" legend and farewell in a masterly style, and Mr. Henschel gave the address of Tagner from the "Mastersingers" in a very spirited manner. Both gentlemen, however, were evidently suffering from a cold, as their voices sounded somewhat husky. The Siegfried Idyl was taken too slow, and too much in the same tempo, making it monotonous, and the "Parsifal" Prelude is the weakest composition of Wagner that I know.

LOUIS MAAS.

**Poughkeepsie Correspondence.**

POUGHKEEPSIE, February 24.

**D**R. RITTER'S endeavors to organize a vocal society, numbering about eighty voices, has been very successful, the large number of subscribers to the four annual concerts securing the attendance of an immense audience, who follow the marked progress in the execution of the excellent selections with interest and pleasure.

The second concert of the Union was given, on February 19, to the largest audience that has gathered to listen to any of the charming programmes offered by this society. The vocal work of the Union was excellent, the chorus attacking promptly, the parts were well balanced, and a round, full volume of tone was given.

The soloist of the concert was Mr. Rafael Joseffy, who was highly successful with the two last movements from Chopin's E minor Concerto, in which he was admirably assisted by Mr. Ferdinand Dulcken, who played the orchestral accompaniment on a second piano. Mr. Joseffy furthermore excited enthusiasm by his poetic rendering of a Chopin nocturne and Schumann's "Evening Song."

Dr. Ritter is to be congratulated on the success of these concerts, which show his high and artistic efforts in behalf of the advancement of music.

WIL-E. M.

**Pittsburg.**

PITTSBURG, February 24.

**P**ROFESSOR WHITING has furnished an outline of the programmes for the series of concerts to be given April 2d to 5th under the auspices of the Mendelssohn Union. Mme. Nilsson will sing upon the first night in the "Inflammatus" from "Stabat Mater," on the second night Gounod's "Solemn Mass" and the "Hallelujah Chorus," from "Messiah" will be rendered. At the matinee on Wednesday, April 4, the soloists (Osgood, Winant, Toedt, Remmert and others) will take part in a miscellaneous programme, and in the evening Mendelssohn's "St. Paul" will be rendered, Theo. Maas directing. At the last concert we will hear Mme. Nilsson and the Mendelssohn Quintette Club of Boston. The orchestra is to consist of twenty-five pieces, and Professor Whiting will direct at all performances except that of "St. Paul."

I sincerely hope the Professor has added considerably to his ability as a director, since he last appeared in public in that capacity, for then it was the pianist who beat time, while Professor W.'s baton seemed to continually be in a "go-as-you-please" motion.

The May Festival of the Musical Union (Carl Retter, director) will take place on April 30, May 1 and May 2, three nights and a Wednesday matinee. Following is a synopsis of the programmes: First concert, a Beethoven Symphony, by Thomas's full orchestra; first half of "Elijah," orchestra and chorus of 250 voices. Second concert, overture, "William Tell," by the orchestra, a piano concerto by Mme. Rivé-King and the finale from "Lohengrin," chorus and full orchestra. Third concert (matinee), vocal solos and orchestral works. Fourth concert, Gounod's "Redemption." The soloists are Miss Lillian Norton, Miss Bell Cole, Messrs. Fred. Harvey and Franz Remmert, and Mme. Rivé-King.

The latter lady, who is a great favorite here, will also take part in a concert to be given in our Third Presbyterian Church, on Thursday, March 1, for the benefit of the Pittsburg Homoeopathic Hospital, our Mozart Choral Society and Beethoven Quintette Club (Messrs. Retter, Maeder, Raphael, Cooper and Hirsch) also appearing. We seldom hear chamber music in this city, and the rendition of a Schumann Quintette by the gentleman named will, no doubt, be a prominent and enjoyable feature of the concert.

At the late Art Society reception Messrs. Retter and Gittings rendered Saint-Saëns' "Marche Heroïque," for two pianos, in splendid style, both as to execution and conception, and Miss Antonie Henne sang in her usual admirable manner. If you

have a collection of curiosities in the way of musical criticisms, I think the following from the Pittsburgh *Times* of this date deserves a place therein:

"Miss Henne's enunciation of the German selections was refreshing, inasmuch as we are almost always doubtful as to whether it is Italian, German, French or English that we are listening to."

We are to be blessed with an abundance of music next week. The Hess Opera Company is to be at our Opera House and the Catherine Lewis Troupe at Library Hall. The repertoire of the former includes "Faust," "Fra Diavolo," "Chimes of Normandy" and other operas, while the latter will present "Olivet" and "Prince Conti." With a yet vivid recollection of Mapleton's recent visit, his grand chorus and full orchestra, I fear there will be little enthusiasm over the coming week's performances, as the choruses and orchestras of the traveling combinations that have come here of late have been anything but satisfactory.

BEN MORDECHAI.

**Chicago Correspondence.**

CHICAGO, February 23.

**T**HIS Nilsson concert last evening, at Central Music Hall, drew an audience which completely filled the hall. The performance was much like the previous ones, with the single exception that Miss Glenn sang with more spirit than she has yet done in this city. The concert was a fine success, of course. The Chicago Church Choir Opera Company has occupied McVicker's stage during the week, giving "Patience," "Pirates of Penzance," thus far, with "Chimes of Normandy" and "Pinafore," to finish the week. As a whole, the performances have been of remarkable interest and compare favorably with those of any company that has visited us. They were assisted in three performances by Mrs. Grace Hiltz Gleason in the principal soprano roles. She made her debut in opera Wednesday evening, as *Mabel*, in the "Pirates," achieving a fine success, though laboring under the disadvantage of having never seen the opera performed, as well as the natural nervousness attendant upon a first appearance in opera. From her first song, which received a hearty encore, to the end of the work, her efforts were received with hearty applause. Of her second appearance, the *Times* says: "Promising as was her performance under adverse conditions of the evening before, the improvement manifested in all respects was wonderful indeed. Her nervousness had almost wholly disappeared, her voice had regained nearly all of its fullness and body without losing anything of its fluent smoothness and finish, mounting to 'high D flat,' with certainty and telling effect, and ringing out in the concerted music with remarkable force and freshness of tone." Chas. H. Clark sang the part of *Frederic* with much refinement, and displayed considerable dramatic power. Miss Herrick, who is quite a favorite in Chicago, sang in a charming manner. Miss Emma Baker made much of the characters which she assumed. She has a powerful contralto voice and with fine dramatic ability. Miss Louise Phillips, contralto, who is, I believe, comparatively new to Chicago audiences, has made a fine impression both as regards her singing and acting. Indeed, she is the only singer I have ever seen who in the part of *Lady Jane*, in "Patience," took the pains to make her bowing of the double bass agree with that of the orchestra, a point which shows thoughtfulness at least. Dr. Barnes, W. H. Clark, Webster Norcross, Miss de Jonge, Miss Haas and Miss St. John took parts of various importance, and as a rule acquitted themselves very creditably. Mr. Koyzer did excellent dramatic work throughout the week. His voice is not strong, but his enunciation is singularly perfect. Mr. Leesang, the director, deserves praise for the able manner in which he managed his forces. The business has been excellent.

Mr. H. Clarence Eddy gave the fourth of his new series of organ recitals last Saturday noon before an appreciative audience. The opening number was Moscheles' "Hommage à Handel," transcribed for the organ by W. T. Best, the celebrated English organist. A very charming contrast was afforded by the following number, Guilmant's B minor Allegretto and Fugue in D, both excellent specimens of the brilliant French school of organ writing. A very remarkable and interesting work was Franz Liszt's transcription of Allegri's famous "Miserere," as sung in the Sixtine Chapel at Rome, and Mozart's beautiful hymn, the "Ave Verum Corpus," S. B. Whitney's new "Variations on a Vesper Hymn," and an effective transcription, by Mr. Eddy himself, of the "March to Calvary," from the "Redemption," closed the recital.

Mr. A. J. Phillips sang "Total Eclipse" and a song by Fescina in excellent style.

FREDERIC GRANT GLEASON.

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UNLESS every legal requirement is fully complied with, all kinds of contracts are necessarily null and void. Recently, what is known as the "consignment contract," has become quite a feature in the piano and organ trade. We would advise the manufacturer to submit each one of these contracts to some legal authority before depending upon its value. Such a "consignment contract" existed between Chickering and Peiton, Pomeroy & Cross, and on the strength of it the former replevined the pianos in the warehouses of the Chicago house when the failure occurred. The question will come before the courts, however, before Chickering will be able to recover, and a decision on the "consignment contract" will then be rendered. In the meanwhile, caution in making such contracts is advisable.

ALTHOUGH it is to be deeply regretted that instruments are made and sold by dishonest parties, it may with some truth be asserted that they are few in comparison with the number and value of those made and sold by reputable manufacturers and dealers. The great majority of those who purchase pianos are neither so ignorant nor so poor as to fall an easy prey to "bogus" goods and those who fraudulently trade in them. Our most eminent manufacturers' names are known throughout the country, and the responsible agents of these firms are very generally known to the residents of any particular city. Furthermore, purchasers of pianofortes have more or less education and taste, as well as intelligent knowledge of things in general; and inasmuch as the sum to be invested in the purchase of a piano is not small, it is fair to assume that the "bogus" instrument is not the one most extensively selected, however plausibly its claims may be set forth, and however many such may be thrown upon the market.

A N Englishman, residing in Yorkshire, is said to have just put upon the market a new pianoforte action, that is very simple in construction and in action. It is likely to attract the attention of pianoforte manufacturers, if for no other reason than its novelty, and also for the cheapness with which it can be manufactured. We are not concerned now with the merit of this new English action, for before a satisfactory and intelligent opinion could be expressed upon it a personal trial of its working would be absolutely necessary. With regard, however, to piano actions in general, it may be said that the future is likely to see a change from those now in use. Pipe organ builders have been for years experimenting on new organ sections, all tending toward greater simplicity. It would appear that in the tubular pneumatic action the secret has been discovered, for it does away with all roller-boards, trackers, &c. Something of this kind will, perhaps, come to be applied to the piano, when the various annoyances of sticking and irresponsive keys and sluggishness of touch that are part and parcel of the actions used in pianofortes at present, will be forever overcome. Such a state of affairs is by no means impossible in the distant future.

PIANO-CASE makers are not in a position to complain. Business is, on the whole, quite good with all the firms engaged in this branch of the trade. It is undeniable that the case is a really important part of the piano, for on its strength and durability the tone of the instrument may be said to depend to a good degree. But apart from this, the general effect of an instrument (more especially uprights) is enhanced by the chasteness of design, and the quality and smoothness of veneer. Even ordinary-priced pianos are greatly dependent for their success or non-success on the excellence and strength of their cases. The action needs more care and artistic work, but a good case sings its own praises in its own way, exactly as an inferior case will come to be condemned by honest dealers and purchasers.

THERE is much truth in the remark recently made in an English trade journal, that "English piano makers do not work in harmony with each other, otherwise a better stand against American goods could be made." American manufacturers are thoroughly well aware of this fact, and also know that there is as much likelihood of piano makers in any country acting in concert as two opposing political factions. The same lack of harmony exists in this country, and prob-

ably will continue to exist for all time to come, but we have one thing in our favor, which is that we do not have to fight against the sale of foreign instruments, as is the case in England, and, in consequence, can better afford to be at sword's-point with each other. English manufacturers have some cause for alarm, while the export of American instruments continues on the increase. Thus we may quietly smile and congratulate ourselves, even while civil war rages here.

## LONG-TIME AND CASH SALES.

THE installment plan introduced here some few years ago of selling musical instruments and other goods has undoubtedly been beneficial to those whose pockets are not equal to their desires. Of course, it would be desirable that "long-time sales" should be the exception and not the rule; but this would mean, in respect to dealers, that they should all be large capitalists, and in regard to purchasers that they should all be well-to-do. Unfortunately, however, but a small part of the business done can be transacted on this solid basis, and hence, various systems, requiring various degrees of payment, have had to be adopted to meet general requirements.

Cash sales are a joy to manufacturers and dealers. They stand out like the silver lining on a black cloud which may be said to represent a combination of losses, occasioned by long credits and consequent failures.

The music trade is able to appreciate cash sales; but the volume of business transacted is continually being carried over, and this with a hope that all may finally turn out satisfactorily. Alas! everything often turns out disastrously, and financial wreck is the result. If manufacturers were generally able to make the same terms with their employees as agents often do with them, it would be well for the manufacturers. As this is not possible, it must be admitted that dealers have the advantage of manufacturers, and are less to be sympathized with, except in particular instances.

No less gratifying than to manufacturers are cash sales to dealers, but the latter have their own risks when selling instruments on the now necessary installment plan. If instruments are not paid for and stolen, they are very often not paid for and abused. A few monthly payments, with a small sum in cash, when the instrument is first purchased, is scarcely sufficient to reimburse a dealer for the loss incurred upon it when payments are stopped, and the instrument has to be recovered from the disappointing buyer, perhaps, as is very generally the case, in very bad condition. When such instances occur the installment plan is naturally viewed with bitterness by the suffering dealers, and the trustworthiness of the large number of white sheep is overlooked in the sin of the black ones.

The highest type of a business transaction will ever remain the payment of the full price at the time of purchase. Here everything is thoroughly satisfactory to both parties, while the best possible bargain is made thereby. No notes have to be met, the interest on which is continually accumulating; there is no worry with regard to the possibility of making the last payment; no regret is experienced at having been forced to pay more than was necessary for the instrument; but all is as it should be, and everybody feels contented. Departing from a cash basis there must, of necessity, be various degrees of annoyances, according to the shortness or length of the credit demanded and the number of purchases thus made. It is inevitable that this should be so, however fairly and promptly a man may wish to do business. The best intentions are so often frustrated in numberless ways, that they are a poor guarantee of future promptness in money settlements. "It is the unexpected that always happens," is an axiom that applies to dealers who buy goods on long credit, and especially to ordinary purchasers who buy on the installment plan. Nevertheless, without the latter system of doing business, the number of pianos and organs sold would be infinitely less than are now disposed of. What if these long-time sales do entail additional trouble upon dealers, it is certain that more money is made on many than few sales, which more than covers all the risk necessary to their transaction. The installment system has its bad features, but the great odds are in favor of it. For this reason it is not likely to be abandoned.

—Where is the office of the Mendelssohn Piano Company? Who is the Mendelssohn Piano Company? Who makes the Mendelssohn piano? Why is a post-office box the only medium of communication between the Mendelssohn Piano Company and the outer world?

## WILCOX & WHITE ORGAN COMPANY.

### Increased Prosperity and Bright Prospects for Business—The Factory Running on Full Time—Some "Facts."

WE visited the factory of the Wilcox & White Organ Company, at Meriden, Conn., a few days ago, and in the course of conversation with Mr. J. H. White, the secretary and treasurer, we ascertained that the company was perfectly satisfied with the business done during the year 1882. Mr. White gave us the statement presented at the annual meeting of the company last month, showing a clear gain of nearly 9 per cent. in shipments of organs in 1882 over 1881. When we take into consideration that the company manufactures an immense number of organs, we can readily estimate this gain.

The present dullness of trade is felt by every organ manufacturer, but there are several firms not seriously affected; some factories are running full time in every department, with all hands. The Wilcox & White Organ factory is one of them. Orders for over 80 organs were recently received in one week, and on the day we called a car-load of seventeen organs was shipped to a firm which is not a branch house, in St. Joseph, Mo. This is a part shipment of a cash order for sixty-two organs from the same firm.

In contradiction of rumors that have been spread by untrustworthy parties we append extracts of a few letters received within the past week by the company. A letter which we read, dated February 21, received from a large house (not a branch house), says:

"We wish to ask you if there is a chance to make a deal with you for fifty organs, or more. Send a man to us, or we will come up."

The arrangement in this instance will be perfected in a few days. Another house (not a branch house), in ordering a car-load of organs, says:

"We believe we will sell between 300 and 500 of your organs this year."

A dealer, whose letter we saw, ordered, on February 18, two per week for the next twelve months, of one style, and that the most elaborate style made by the company.

These facts are cumulative and prove that the Wilcox & White Organ Company retains the excellent position it has occupied in the trade. The above statements being plain and unvarnished facts, also prove that no reliance can be placed on rumors which emanate from journals that are universally known to be untrustworthy.

The manufacture of the "Symphony" organ alone, for which large orders have been received, keeps a large number of men at work constantly. The success of this organ has surpassed the most sanguine expectations of every member of the company.

Mr. J. H. White is off on a short business trip Westward.

## A Generous Deed.

The following letter explains itself;

CINCINNATI, February 17, 1883.

DEAR SIR—Messrs. Chickering & Sons, of your city, have telegraphed us to draw on them at sight for \$500, for the relief of sufferers from the flood.

Could they see the crowds of hungry, suffering, shivering humanity gathered around the relief offices they could realize what a blessing their generous gift will be.

Very truly,

D. S. JOHNSTON & CO.

## Organ and Piano Exports.

### INTERESTING EXHIBIT.

By request, the Collectors of Customs of New York and Boston have kindly furnished us with the following statistics:

PORT OF NEW YORK.	
Value of organs exported in 1882....	\$304,812
PORT OF BOSTON.	
Value of organs exported in 1882.....	315,088
Total value of exports from the above two ports....	
Total value of exports from the above two ports....	\$619,900

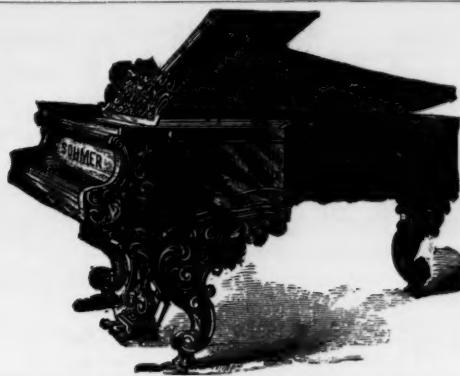
PORT OF NEW YORK.	
Value of organs exported in 1878.....	\$248,883
" " 1879.....	278,771
" " 1880.....	388,798
" " 1881.....	324,994

PIANO EXPORTS—PORT OF NEW YORK.	
Value of pianos exported in 1878.....	\$149,798
" " 1879.....	137,423
" " 1880.....	148,907
" " 1881.....	178,270
" " 1882.....	215,348

The organ exports via port of New York were 7 per cent. less in 1882 than 1881, while the exports of pianos increased nearly 21 per cent.

# SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



# SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the endorsement of all leading artists.

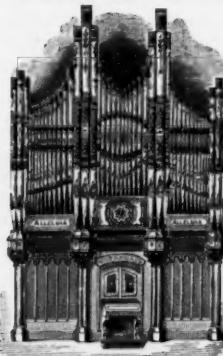
**SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.**



ESTABLISHED 1871.

## MOLINE PIPE ORGAN COMPANY,

MANUFACTURERS OF



## CHURCH ORGANS

Moline, Illinois.

THE most complete establishment in the country. Conducted by graduates of the most noted London Organ Builders. Our instruments are noted for their fine voicing, beauty of tone, and superiority of workmanship throughout.

Testimonials furnished, on application, from the first Organists in America.

Our Illustrated Catalogue will be sent on application.

Scarf with front, patented January 9, 1883.

## PIANO COVER MAKERS

ARE

Cautioned Not to Infringe.



The only Cover for an Upright Piano-Forte, which is an ornament and protection for the instrument.

GRAND and UPRIGHT  
PIANO COVERS  
—IN—  
Felt, Plush, Cloth &c., &c., made to order.

For designs and price-lists apply to

T. F. KRAEMER,

P. O. Box 2990. New York City.

## WESER BROS.,

—MANUFACTURERS OF—

### Square and Upright Pianos.

FACTORY:

553, 555 & 557 W. 30th St., New York.

N. B.—We manufacture our own Cases in Factory and therefore can safely recommend.

## F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.

## NEW ENGLAND

## Cabinet Organs

ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

## NEW ENGLAND ORGAN COMPANY.

Chief Offices, 1299 Washington Street, Boston, Mass.



A. HAMMACHER.

## A. HAMMACHER & CO.,

Piano-Forte Materials, Tools and Trimmings,

THE LARGEST ASSORTMENT IN THE COUNTRY

WM. SCHLEMMER.

Manufacturers of and Dealers in

209 BOWERY, NEW YORK,

## PIANO-FORTE HARDWARE,

A. HAMMACHER & CO., 209 BOWERY, NEW YORK.

## PALACE ORGANS

## THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

**The "Behning" Piano.**

Mr. Joseph Floss, a prominent professor of music in Alton, Ill., who has many pupils in St. Louis, Mo.; and who has sold many Behning pianos in that section of the country, writes:

ALTON, Ill., February 18, 1883.

*H. Behning & Son:*

GENTLEMEN.—I was in St. Louis a few days ago to see the piano you sent to Mr. J. N. Drummond, and I was really surprised to find such a handsome instrument and in such a splendid condition, notwithstanding the damp weather in which it arrived. The tone is excellent; the touch beautiful. Thanks for sending such an instrument. I expect to order another one like it in a few days.

Yours respectfully, JOSEPH FLOSS.

**Boardman & Gray, Albany, N. Y.**

Whereas, the copartnership heretofore existing under the firm-name of Boardman & Gray, has been dissolved by the retirement of William G. Boardman, but the business of said copartnership is to be continued by the subscribers, one of whom was a copartner in said firm of Boardman & Gray; and whereas said copartnership had business relations with foreign countries, and was also a copartnership within this State, and had conducted business therein for a period of five years and upward; now therefore we, the subscribers, James A. Gray and William J. Gray, for the purpose of entitling ourselves to continue the copartnership name of Boardman & Gray, in accordance with the provisions of an act of the Legislature of the State of New York, entitled "An act allowing the continued use of copartnership names in certain cases," and the acts amending the same, do hereby certify and declare as follows, viz.:

That we are the persons dealing under the said copartnership name of "Boardman & Gray," in the city of Albany, New York. That the place of abode of said James A. Gray and William J. Gray is the City and County of Albany and State of New York.

Witness our hands at said City of Albany this 14th day of February, 1883.

JAMES A. GRAY,  
WILLIAM J. GRAY.

*State of New York, City and County of Albany, ss.*

On this 14th day of February, 1883, before me, the subscriber, personally came James A. Gray and William J. Gray, to me personally known to be the same persons mentioned in and who executed the foregoing instrument, and severally acknowledged to me the execution thereof for the purposes herein set forth.

EDWARD W. RANKIN,

Notary Public, Albany County, N. Y.

[L. S.]

**Augustus Baus.**

It is only a short time since Mr. Augustus Baus opened the piano and organ warerooms, No. 26 West Twenty-third street, and he has already secured a large and valuable trade, both in retail and among agents throughout this section of the country.

This is due to several causes; the first being Mr. Baus's valuable knowledge of the construction of pianos and organs, and the second, his acquaintance with prominent dealers and agents. These two causes combined have contributed largely to Mr. Baus's success in business.

The Baus piano has been made prominent through Mr. Baus's efforts, and it has secured an excellent position as an instrument of large and powerful tone, easy touch, and which is made to last. During the approaching spring season Mr. Baus will make special efforts to place this instrument prominently before the trade.

The C. C. Briggs & Co. piano is also sold by Mr. Baus, and he has the agency of the celebrated Ithaca organs and patent duplex pianos.

**Exports and Imports—Port of New York.****EXPORTS.**

*Week Ending February 14.*

Mexico.....	6 pianos.....	\$3,585
London.....	6 organs.....	380
Glasgow.....	1 ".....	100
British West Indies.....	3 "	226
Stockholm.....	2 "	100
Liverpool.....	11 "	1,070
Amsterdam.....	45 "	2,020
Argentine Republic.....	1 piano.....	735
" "	2 organs.....	250
Bristol.....	1 "	75
Central America.....	1 "	77
" "	1 piano.....	468
Total.....		\$9,085

*Week Ending February 17.*

London.....	sounding-boards .....	\$1,200
Hamburg.....	6 cases piano material.....	500

Total.....		\$1,700
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*Week Ending February 21, 1883.*

Hull.....	2 organs.....	\$100
London .....	26 "	1,408
British Poss. in Africa.....	9 "	473
Hamburg.....	11 "	570
Japan.....	1 "	300
New Zealand.....	2 "	386
Bristol.....	2 "	125
Amsterdam.....	11 "	640
Newcastle.....	2 "	200
Hamburg.....	sounding-boards .....	600
Total.....		\$4,805

**IMPORTS.**

Musical instruments, &c.....	72.....	\$9,793
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**Trade Notes.**

—Trade continues rather dull.

—Mr. Alfred Dolge was in Dolgeville last week.

—R. J. Bullock controls the Sterling Organ in Michigan

—Chanot, the Parisian violin maker, died at Courcelles, near Paris, January 10, aged eighty-two.

—The partnership of Young & Wiggins, Columbus, Ohio, has been dissolved. C. A. Young continues.

—T. Leeds Waters has built up a lucrative piano and organ business with a paying renting department.

—Consul Beach, of Puerto Cabello, Venezuela, states that the demand for United States musical instruments is increasing.

—An execution of \$300 is about to be enforced against A. McPhillips, organ manufacturer, Lancaster, Pa.

—The latest catalogue of Decker & Son is one of the hand-somest we have seen. It was printed by the Lockwood Press.

—Frederick Archer, the organist, has a permanent office in Roosevelt's organ factory; we understand he is employed by the firm.

—A son of Mr. J. P. Shaw, of Rochester, N. Y., is now a salesman at Behning & Son's retail store, No. 15 East Fourteenth street.

—Calenberg & Vaupel's separable uprights are sold as rapidly as they are finished. The demand for these instruments is constantly increasing.

—Who will occupy the old Light & Ernst factory on Forty-third street, after William Schaeffer removes to his new factory on Thirty-seventh street?

—Christie & Son will have enlarged and better facilities after May 1, having leased the entire building, five stories high, 50 feet wide by 150 feet deep.

—Our trade notes never contain news known to the trade four or eight weeks ago. Neither do they contain "puffs," but what they should contain: news.

—Fred. Lohr, of Behning & Son, has gone West again. This means additional orders, as Lohr is an active salesman who understands the business thoroughly.

—Thousands of pounds of American honey are now shipped to France, and if any Gaul intimates that it is all adulterated, the exporter is ready to retort, "Honey soit qui mal y pense."

—Some one lately asked us, "Who makes the Brautigam Pianos?" We advised the party to ask Mr. Brautigam, as this would be the easiest method of ascertaining all about the pianos.

—The death of D. S. Andrus, of D. S. Andrus & Co., Williamsport, Pa., is announced. The firm has the agency of the Steinway and J. & C. Fischer pianos and Smith American organs.

—UNKIND.—The Boston *Globe* says:

EVERY CLOUD HAS A SILVER LINING.

The Society for the Suppression of Music is in its glory. A careful estimate places the loss on pianos alone in Cincinnati at \$80,000.

—The styles of piano stools have improved wonderfully in the past five years. The designs are at present decidedly graceful and artistic, while the ornamentation is chaste, and at the same time rich.

—The outrage committed against Haines Brothers by tampering with one of their pianos in Louisville, Ky., should be thoroughly investigated. Such practices should meet with prompt punishment.

—A new mechanical organ has been invented by Mr. Wegmann, superintendent of the Ithaca Organ and Piano Company. Perforated paper is used, as in most mechanical organs, but instead of reeds the organ has pipes.

—The only patents ever issued to a manufacturer of piano covers, are those issued to the manufacturer of the Kraemer piano covers. If there are any patents other than those in existence, we would like to be informed.

—The new offices of the Sterling Organ Company have been handsomely fitted up and Mr. McEwen and his associate, Mr. Taylor, make it pleasant for their many callers, especially for those who want to talk Sterling Organ.

—Graves, of Castile, N. Y., had a prosperous year in 1882, and is starting out with bright prospects in 1883. It is remarkable how much business this energetic piano and organ dealer does in a small place like Castile, N. Y.

—Reichert, who took possession of the stock and machinery of the late case-making firm of Richter & Co., is now making cases in a part of Calenberg & Vaupel's piano factory on Thirty-sixth street. There is a great deal of uncertainty among the small manufacturers of piano cases in this city as to whether they can continue much longer.

—There are many members of the trade who are careful now not to loan their spare cash to casual callers who may be "hard up," even if these callers offer their own valuable (*sic*) notes as collaterals. Times have changed. There was a day when almost any plausible individual could "raise in a pot" among the piano and organ men of this city; but that was in the dim, distant past.

—A PIANO SMASHED WITH AN AXE.—Phoenix Reed, colored, was yesterday committed for trial by Justice Talbot to answer the charge preferred by his step-daughter, Cornelia E. Govan, of maliciously breaking her piano with an axe. It appears that the mother of Cornelia is the second wife of Phoenix, and there is not as much harmony in the house as the presence of a piano would indicate.—*Baltimore Sun.*

As so few pianos are destroyed, this method of destruction by Phoenix Reed should commend itself to all piano manufacturers.

**Swiss Music Boxes.**

Our Government has been urged by the Geneva Chamber of Commerce to reduce the duty on Swiss music boxes, on the ground that no American industry could suffer thereby, inasmuch as it is not probable, even if possible, that music boxes will be made in the United States because of the high cost of labor here and of the fact that the principal part of the box must be manufactured by hand. We extract the following remarks from the letter addressed by the President of the Geneva Chamber of Commerce:

The mechanical portion of a musical box, the cylinder (barrel), wheels, &c., in a word, the blank, is *alone* susceptible of being made by machinery. When we come to the truly musical and artistic portion, no machinery, however perfect, can replace the eyes and, above all, the ears of an expert workman or workwoman.

The marking of the music on the cylinder (*pignage*), the verification of the same (*tustiflage*), both operations having to be performed from the written music, require human intelligence to interpret the composer's ideas.

Finally, the finishing (*terminage*), above all, needs the ears of an experienced musician to judge whether the effect produced is in accordance with that intended by the composer.

In short, three-fourths of the work must necessarily be performed by human hands. Several attempts have been made to substitute mechanical for human labor, but all alike have failed, and it is an undeniable fact that labor is far cheaper in Switzerland than in the United States.

This city being visited by vast numbers of American citizens, our retail department has given us a very good opportunity of judging how far the present tariff goes toward preventing many would-be purchasers from becoming actual buyers. The question invariably asked is, "What is the duty on your goods into the States?" On being informed of the state of the case, which makes the price of a 100-franc instrument 130 francs, it will be readily understood that many purrs remain closed, the duty destroying, in their mind, the real advantage of buying in the manufactory, and the consequence is to the disadvantage of all concerned—buyer, seller, and United States revenue—no sale is effected.

All these reasons combined bear out the statement that there is but little chance of this industry ever emigrating, and that by reducing the tariff on musical boxes the United States of America, while conferring a favor on manufacturers and consumers, will be benefited in its own revenue by an increased importation of these articles; for experience teaches that, far from being a loser by reducing import duties, all countries have, on the contrary, reached a large increase of this branch of revenue.

We have yet to be convinced of the impossible where the American artificer is concerned, and we think that the argument that there is little chance of the development of this branch of industry in America is scarcely tenable. There are now in this country manufactories of barrel organs, which are only music-boxes on a larger scale, and of a coarser grade, perhaps, but which none the less require the same marking of the cylinder and other adjustment mentioned. The substitution of clock-work and the fining down of the tone of the instrument, with such other touches as skill and musical knowledge are capable of, would speedily change the character of our well-known "hand-organ," and Switzerland would soon find competition in this special line of industry.

But the exports of music boxes from Geneva to the United States for a series of years would go to prove that our tariff is not so exclusive as the Swiss chamber sets forth. This is shown by the following figures of exports of music boxes to the United States from the consular district of Geneva from 1873 to 1881:

1873.....	\$8,368	1878.....	\$18,665
1874.....	48,793	1879.....	36,206
1875.....	35,998	1880.....	50,533
1876.....	27,282	1881.....	85,502
1877.....	19,707		

—American Mail and Export Journal.

**EUROPEAN TRAVEL.**—Persons contemplating a trip to Europe, or any other part of the globe, either alone or with excursion parties, will find it to their advantage to investigate the numerous facilities offered by Thos. Cook & Son, the well known Excursion Managers, of 261 Broadway, New York. Full particulars of their arrangements will be mailed free on application, to any one interested.

—The *Agents' Herald*, published by L. Lum Smith, in Philadelphia, is doing good work in republishing the official list of the Post-office Department of "frauds," to whom payment of money-orders and the delivery of registered letters has been prohibited by the order of the Postmaster-General. Among those on the list are several so-called piano and organ manufacturers and music companies.

—"My advertisement is running in a musical paper in this city for a long time, although I ordered it out months ago," said a gentleman in the trade to us, one day last week. "Certainly," we replied, "yours is not the only one that is inserted without remuneration; it requires no brain-work to run a dead advertisement, although you are sure never to pay again for one in that paper?" "No, sir," was the answer, "I shall never pay for a thing that's worth nothing; and the fact that it's carried for nothing, shows what it is worth."

—The cabinet makers employed in W. W. Kimball's organ factory, about thirty-five in number, have quit work on account of the Superintendent having abolished the wages system and required them to work by contract. They say that until three weeks ago the average wages paid was \$2.50 per day. A reduction of twelve per cent. was made and submitted to by them. Now the Superintendent wants them to bid for the work, the lowest bidder to get it. They claim they cannot afford to work under this system, and consequently walked out of the shop.—*The Chicago Indicator.*

The large organ J. H. & C. S. Odell are building for the Epiphany Baptist Church, 62d street and Madison avenue, will be completed within sixty days. This firm has also completed an organ for Calvary Baptist Church, 57th street and Sixth avenue, but the church building will not be ready to receive it before June.

•THE•  
World Renowned **HENRY F. MILLER**  
**PIANO-FORTES**

**TO THE TRADE.**

**I**T IS OUR AIM to manufacture the best Pianos which it is possible to build. We aim to make the construction of the Piano of the highest order, and to secure the best results from a musical standpoint. Our facilities for manufacturing have recently been greatly improved and largely increased, and we have secured the best facilities consistent with a reasonable economy. In most of the large distributing centres we are already represented, but where we are not represented we would be pleased to correspond about territory. We make no consignments. Our terms are strictly Cash or bankable notes.

That the Agency for the **HENRY F. MILLER** Pianos is one of the most valuable for a dealer to control, at the present time, is conceded by all who investigate the brilliant success these Pianos are everywhere achieving.

**HENRY F. MILLER,**  
Boston, Mass., U. S. A.

CORRESPONDENCE SOLICITED FROM ALL PARTS OF THE GLOBE. CIRCULARS MAILED ON APPLICATION.

**ITHACA ORGANS**

Are wafted triumphantly into brilliant ascendancy over all others, through their nightingale sweetness and unexampled durability, actually growing better with use, therefore warranted for ten years.

**SWISS CHIMES A SPECIALTY.**

Novelty in styles a great feature.

**THE ITHACA ORGAN AND PIANO CO.**

Office and Factories, ITHACA, N. Y.

J. HAYNES, General Traveling Agent  
New York City Warehouses,

No. 26 West Twenty-Third Street. A. BAUS, Manager.

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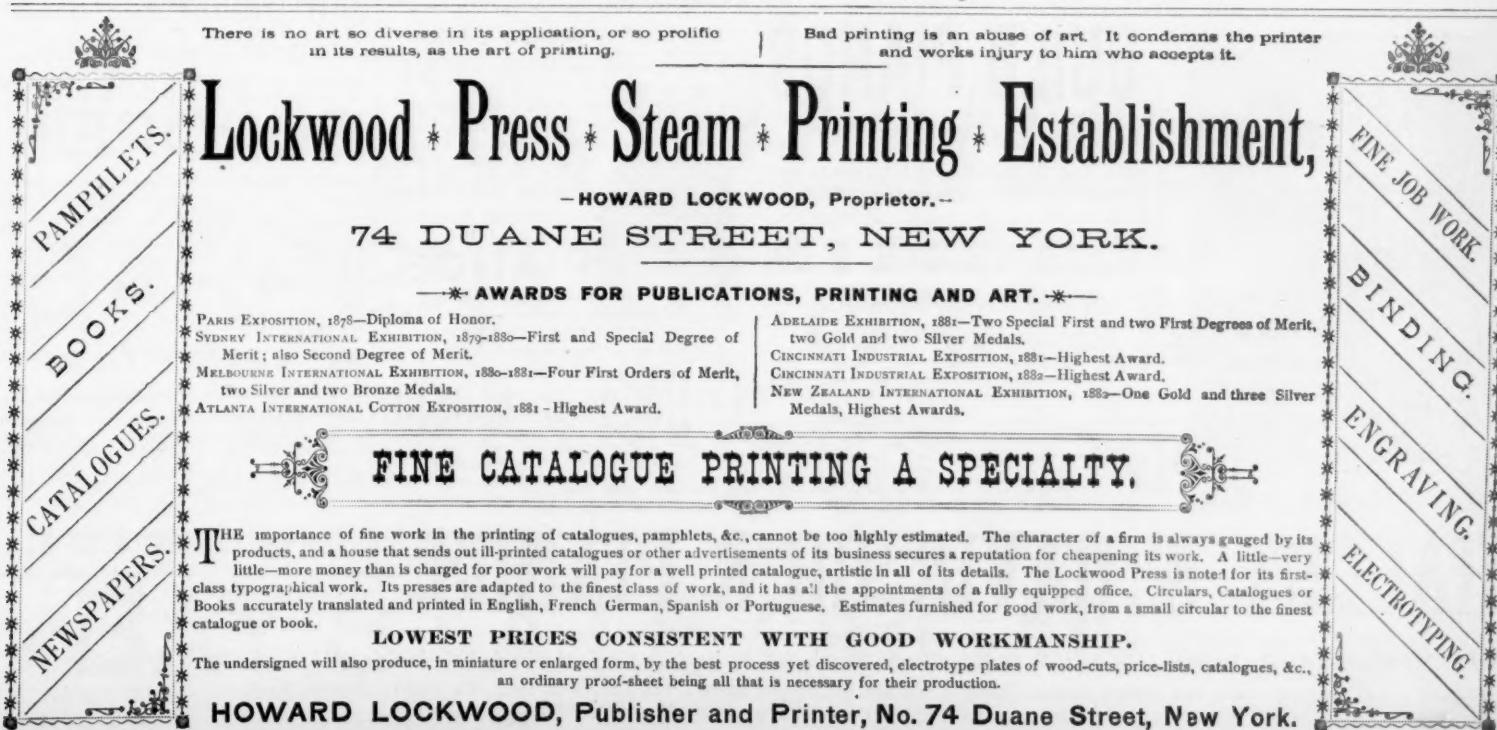
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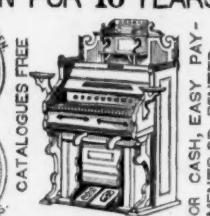
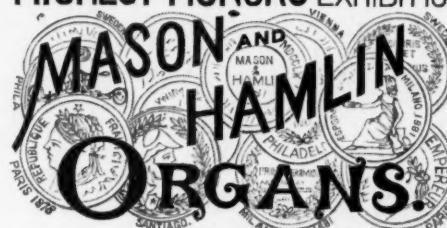
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